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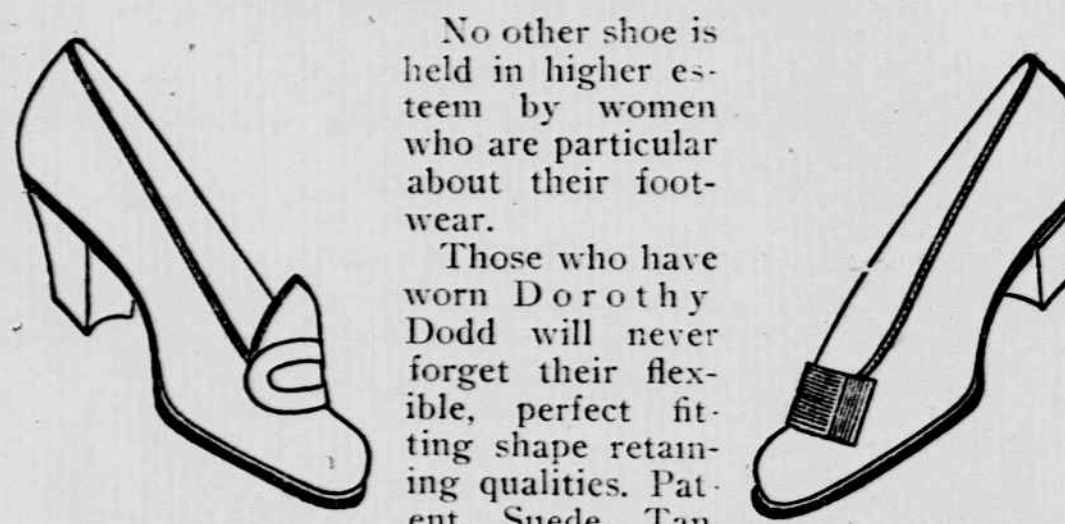
The annual sales of these stores are more than \$5,000,000, and our buying and selling prices are based on this large output.

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## AMUSEMENTS

### New National.

Paul Armstrong's art in building a play is delightfully apparent in the third act of "A Romance of the Underworld," which was presented at the National Theater last night. It is a courtroom scene, with a criminal trial in progress, and the machinery of the law is so well in evidence that the average auditor has to make an effort to remember he is watching a play and not an actual trial. The atmosphere of an exciting case pervades the entire scene. From the judge on the bench down to the spectators, every one connected with the case of "the state against Richard Elliot," on trial for extortion, has a part to play in the life. This is especially true of Holbrook Blinn, whose role of Tom McDermott, sub-lawyer, does not test the actor's powers in an exhaustive manner, but nevertheless is a winning one. Theatergoers know that "A Romance of the Underworld" has been built up from a short sketch. To stretch it into four acts, proportions playright has brought into use a mass of courtroom incidents, each of which makes a good little story by itself. Police court lawyers and others familiar with trial scenes will recognize in each of them the well known comedy, pathos and personal tragedies which are daily found in the motions of human dereliction and misfortune that passes before a criminal judge's eye. These incidents form an intricate and colorful, but do not contribute in an intimate sense to the story of the plot. In fact, it would not be surprising if Mr. Armstrong made several changes in these minor points, in order to weave the loose strands more closely to the narrative.

Catherine Carter, as Doris Elliot, has no difficult task. She is required to be sweet and ladylike, and succeeds admirably. The story is that her brother, Dick, played by A. E. Walsh, is wrongfully accused of extorting a bribe from a rough citizen named Mike O'Leary, politician and contractor. The role is taken by James A. Marcus and is as true to life as one would wish. As the story unfolds in the two court scenes and the prison corridor, Tom McDermott finds a clever ally, for his young client, to the great confusion of the evening's audience, the jurors who have conspired to send the innocent youth to Sing Sing. And of course Tom McDermott marries Miss Elliot.

Much of the interest in this play lies in the great quantity of incidental action from the underworld. A large company of character actors plays the parts of prisoners, detectives, crooks, "dips," "dope fiends," jurors, etc. No one who sees the play will forget Ben J. Piazza, who as an Italian gang boss is almost too natural to be on the stage. With him is Anna McDonald, playing the part of an Italian woman. Both of them stand out prominently against a background of very good actors.

**Belasco.**  
"Over Night" furnished a "large evening" at the Belasco Theater last night. Viewed from the point of view of the laughter produced, William A. Brady (L.D.) was unusually modest for a dramatic producer, in designating the play a "comedy." He should have dubbed it a "farce," for it furnished a laugh that began before the curtain had been up more than a minute, and ended only when the big audience saw the wet pavements outside the theater and feared it was still raining.

There was, indeed, sufficient for a farce in a plot that dealt with two couples, their honeymoons, and left Richard Kettle, whose trip marked his first separation from mamma's apron strings, and who was "Poor Richard" in both pocket and mind, dependent upon the bride of a college chum, Elsie Darling, of the "Elsie Darling" type, while Poor Richard's own sufragette bride was left behind with Elsie's husband of an hour, Percy Darling, whose only modicum of attribute was his name. Of course, when the rice that leaked out of their pockets labeled each mated couple, it became necessary to guess O'Kettle's bride as Mrs. Darling and Darling's bride as Mrs. Kettle.

The complications increased, much to the amusement of the audience, when two gossip women heard that Kettle had married a sufragette, and insisted on a "Votes for Women" speech from the shrinking and shy Elsie, and also when Kettle and Mrs. Darling tried to ally the suspicious of the two gossips by pretending honeymooning that aroused grave suspicions in the minds of the other bride and groom who were silent and unknown witnesses.

One complication followed another so naturally and without apparent effort to be funny that the laughter was spontaneous. And he it said to the credit of author and producer the opportunities to make the fun other than clean were quite ignored.

While all the members of the company contributed to the fun of "Over Night," three in the cast were live last night—Ernest Truax, Madge Kennedy and Arthur Aylsworth. The capabilities of Truax as a comedian are to be measured in indirect ratio to his size, and he is of the kind of which one would ask, "How short are you?" Madge Kennedy made Elsie Darling charmingly ludicrous by her "ootsy-wootsy dependence" on others.

Many a laugh would have been missed from the second and third acts without Arthur Aylsworth. In a role that, according to the program, suggested nothing more interesting than a nameless plebeian "hotel clerk," he introduced some droll stage business than which nothing funnier has been seen in Washington for some time. Florence Huntington received a warm welcome from many of the friends she made while appearing here in stock companies. Saidie Harris was a charmingly sweet Caroline Powers, and Robert Kelly put some "go" into spots that needed it.

**Columbia.**  
If there was any one in the large audience crowded into the Columbia Theater last evening to see the Columbia Players present George Cameron's laughable play "Billy," who had cares or worries when he came, it seems safe to say they speedily disappeared before the performance was long under way. From the time Billy was interrupted in his lovenaking by an accidental shove in the back that left his artificial teeth flying, he knew not where, until the time when he again clasped his sweetheart in his arms and was able to smile without fear or faltering. "Beatrice" the audience laughed and laughed and laughed. Just how much amusement he is afforded by the loud bunting throughout the lively night on the deck of an ocean liner for his lost treasures.

Those who saw the play when it was originally presented in Washington will doubtless try to see it again before the week closes, for it is one of those rare trouble-chasers one never lets escape. They will find, too, that the Columbia Players are adequately equipped to meet all the demands of the playwright, and are just as good in a light comedy bordering on the verge of farce as in the more stately and dramatic productions.

They did not need the accessories of stage mounting or costumes to make their third effort in every respect a complete success.

Mr. Robbins, the leading man, was Billy, true to life itself, although the role furnished frequent temptation to overdo. His versatility cannot be doubted after last night's performance. Miss Nelson, too, gave a pleasing and perfectly natural portrayal of the role of his sister Alice, who forgot to bring Billy's second set of "bombstones" on the voyage and seemed powerless to suggest a substitute when it was urgently demanded. Miss McDermott gave another easy and charming portrayal as Beatrice, the sweet-heart, who had all she could do to cope with the mysterious conduct of her Billy at the same time quite true to do and how to do it under all circumstances and contributed materially to the laugh-making element of the play.

A splendid bit of character work was the German stewardess of Miss Julia Blinn. It did not offer very great opportunity, but Miss Blinn seized what was available and put it over the footlights in a laughable and effective manner. Miss Amelia Maybarn, as Mrs. Hargrave, Billy's mother, was easy and graceful in the part, and is entitled to full share of the notice of the evening. Geoffrey Matthews also made the most of his part of Sam Eustace, the unimpeachable referee, the remainder of the long cast, including nearly all the members of the company, appeared in minor roles, and as is customary with the Columbia Players, handled them as conscientiously as if they were star parts. Carson Davenport, Stanley Jones, John M. Hill, J. Hammond Dailey, Jerome Renner and Arthur Ritchie added their full share to the fun of the evening.

**Imperial.**  
The decision of Lewis J. Morton and S. Galeski, who have taken over and remodeled the Imperial Theater on 9th street near D street northwest to give Washington a stock season of musical comedies was a happy inspiration judging by the crowded house that greeted "Florodora" last evening. Before the orchestra sounded its first note every seat in the theater was filled with the same music lovers who attend higher priced performances at the larger theaters, and the evening added to the merits of the new company were disclosed there was real enthusiasm and confidence in the success of the new venture.

Helen Brown, the prima donna, and Maud Williams, who sing the role of Dolores, are well known in the musical comedy world. And they are reinforced with Edna Reming, a vivacious little actress, who seems to get well over the footlights with what she undertakes; Anna Stapleton, another comely and effective musical comedienne; and a galaxy of principals that promise much for the future. No small part of the new company's success is due to the fact that is not only comely in looks, so far as the feminine contingent goes, but is exceedingly effective in voice and action. The comedy role of Tweedledee, last evening was entrusted to James McElhern, and with Dan Moyle, Frank Woods, Bert Young and other leaders in the male contingent, helped to make a strong aggregation that was quite effective.

Some parts of the old "Florodora" seemed to be missing, but their place was supplied with new material that was as good and added to the attractiveness of the ever-popular musical comedy. In Alexander Henderson the company has a musical director who seems able to get the best out of every singer and song. Especially popular last evening was the "Run-Tum-Tiddle" song, sung by Frank Woods and chorus, and the novel manner in which it was presented. Edna Reming was a real hit as Annie, and shared the honors with Miss Brown and Miss Williams.

The one or two uneven places that cropped out here and there as the performance progressed were simply those unavoidable defects that seem bound to attend a first night and which are usually smoothed out as the week progresses. The theater was prettily decorated with flowers and garlands, and tributes went over the footlights to the principals.

**Chase's.**  
"In 1909," a problem play of the future, in which the possible effects of women's suffrage is suggested, is a sketch of the first quality and holds the honors at Chase's this week. It is a story of the husband being left at home to knit, do the housework and attend to the child, while the wife spends her evenings at the club. Edmund H. Reardon, as Hollo, the husband, and Felice Morris, as Jean, the wife, play their roles admirably. Dorothea Sadler, as Florence, an affinity, is also good.

Cliff Gordon, "The German Senator," has a "campaign talk" which overflows with humor. Billed as the "world's premier artist on the piano-accompanist," he scored a hit with his rendition of operatic selections and later with several ragtime numbers. The bill opens with Henry Le Vene and Sophie Bennett, "Just Little Boy and Girl," who sing a minstrel comedy is presented by Will Rawls and Ella Kaufman in their sketch, "The Willing Worker." "Love's Labor Lost" an operatic romance, as presented by Edmund Stanley and Company, is far above the ordinary offering of the week. Work and Over, two European eccentric gymnasts, have a rough and tumble act and much amusing. Repeated notices of interest throughout the world are shown by the photoplane.

**Academy.**  
"The Penalty," a new play in four acts, by Henry C. Colwell, interested a large audience at the Academy Theater last night, but beyond being merely interesting, it probably fell below the mark set for it by an enterprising press agent. The audience had been led to believe that "strong men would moan, women faint, and children cry" when "The Penalty" was produced, but very unfortunately none of these unfortunate things happened.

The play deals with a great deal that is pitiful and revolting in life. It tells of Mrs. Rutherford, a prominent social climber, who, in her husband, a morally weak and dissipated man. He learns his wife is living on the money of another man, and attempts to blackmail her, and while in drunken stupor he spreads a scandal about her.

His son Jack, fresh from college, has become engaged to Gladys Dexter, daughter of a social leader. James Carpenter, the man who has wronged Mrs. Rutherford, is also a suitor for the hand of Mrs. Dexter learns of Mrs. Rutherford's disgrace and tells Jack he cannot marry her daughter. Indignantly Jack hears the scandal about his mother. In a dramatic scene he confronts the guilty man, who tells him the whole pitiful truth. Mrs. Rutherford sues for a divorce and kills the man. Then the best thing in the show happens, she commits suicide.

Miss Grace Rice, who plays Gladys, appears at her best in the final crisis of the performance. Allan Mathes, as Jack, shines in his role, and, as Mrs. Rutherford, was quite good. The dissipated husband, Frank H. La Rue, as "the man in the case," and George Lee, as Samuel Smythe, a man from Pittsburgh, were worthy of mention.

**Casino.**  
That the efforts of Manager Kirby to please his patrons at the Casino this week met with entire approval is evidenced by a capacity audience was demonstrated last night, when a bill of exceptional merit was presented. It seems difficult to single out a feature which outshone the others, so well balanced was the program. Eva Williams and Jack Tucker, in the screaming snubbed, entitled "Skinny's Finish," enabled Miss Williams to present a line sketch entirely original which seemed to be much appreciated. Robisch and Childers, in a sketch entitled "The Maybelline Troupe," the Clubby Four—gave a fine exhibition of club swinging, and the Gypsy Trio, with their novelty and variety, two dogs, do some wonderful feats in balancing and juggling. Photo plays of an interesting and instructive character were shown.

**Gaiety.**  
One of the best laughing productions that has appeared at the Gaiety in a number of weeks is presented by "The Midnight Maidens," in a clever musical

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Infants' Sizes to 8 ..... 75c to \$1.50  
Sizes 5 to Misses' 2 ..... 95c to \$2.50  
Big Girls' 2 1/2 to 5 ..... \$1.50 to \$3.00

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10 BASE BALL GRANDSTAND SEATS FOR most votes handed in this week—(APRIL 3D TO 6TH).  
This Coupon valid after April 9.



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farce entitled "On Their Honeymoon." The program is a merry mixture of musical comedy, vaudeville and burlesque, clever at every turn. The company is an even one, with several good comedians and lots of pretty girls in attractive costumes. Harry Ward, an inventive and funny comedian, "a crank on Mormonism," are the chief fun producers. The action of the piece occurs largely upon a supposed Pullman palace car, which is speeding across the country, having aboard three blue couples on their honeymoon, each wishing to keep their marriage a secret from the others. This is a makeshift, but with Harry Ward, Hilton, who has an attractive personality, is the leading feminine character of the world, and Oscar Sampson, a middleweight champion of Massachusetts, tonight Turner will wrestle Louis Montana. Italian middleweight champion Turner will appear every night this week at about 9:20 ready to take on all comers and agreeing to throw them within fifteen minutes or forfeit \$25.

**Lyceum.**  
"The Gay Widows" with Frank Carleton and James E. Dailey, two clever comedians, played yesterday to large audiences at the Lyceum. The show has two acts, the opening one showing the interior of the United States Hotel, and the closing one the race track at Saratoga where Carleton, Dailey and Damsel do some funny work. Damsel, as the bookmaker, shows the audience a few of the "hity" one points in the horse racing game against those who bet on "the ponies." The leading feminine characters are May Strehl, Frances Farr, Kate Carleton and Grace Foster. Between the burlesques one of three vaudeville acts, the opening one, "The Pipe Hitter," as the feature. In this playlet four of the principals participate. "Hart," "Will Smoke," a "dope fiend," is quite good. Frank and Kate Carleton sang and entertained with Irish songs and humor, and Max Ritter and Grace Foster also sang catchy songs. The show has a chorus of pretty girls who dance and sing well, and the costumes and scenery are worthy of mention.

**Names Land Commission.**  
Justice Barnard, presiding in the Supreme Court of the District of Columbia, sitting as a District Court, today selected Edward P. Schwartz, Charles H. Davidson, and Thomas M. Harvey, as a commission to determine the value of the land in square south of 667, which the United States seeks to condemn in connection with the improvements of the Annapolis river.

The commission will be sworn next Friday and will then set a date for viewing the land and hearing testimony from the



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O'Sullivan's Heels of New Live Rubber mean ease and comfort in walking; the ability to walk further with less fatigue, and the saving of the wear and tear on your nervous system which is caused by the constant pounding of hard leather heels on hard pavements.

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Nature provided a soft cushion for the heels in order that the walker might be eased from every little shock.

Place under your heels cushions of soft rubber, which will take the place of Nature's own heels. This will stop jars and make you walk straighter and think straighter than you otherwise could.

There never lived a successful man who shambled or slouched in his walk. O'Sullivan's Heels give you the confident bearing of success.

They are made of live rubber, which means new rubber with the spring in it.

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government and the property owners as to the value of the property.

The government will be represented in the proceedings by R. T. Strickland, special assistant to the Attorney General, and by Assistant United States Attorney Hildekoper. For the property owners, Attorneys S. C. Peelle, George E. Sullivan, D. O. Callaghan and C. C. James have entered appearances.

**Exhibition Drill at Fort Myer.**  
An exhibition drill of cavalry and artillery troops will be given in the riding hall at Fort Myer tomorrow evening for the special benefit of members of Congress and their families and friends. It is said there may be a few seats available for the general public.

If you want word read the want columns of The Star.

**Band Concert Tomorrow.**  
U. S. Soldiers' Home Band.  
Wednesday Afternoon, April 3, Beginning at 3:30. Director, John S. M. Zimmerman. Program: "March," "Klown Kapers," "Ball Incident," "Monsieur Beaucaire," "The Rose Tree," "Pineapple," "Pink Selection," "Moodiest Sings," "Gilbert Dance," "Run-Tum-Tiddle." Excerpts from "The Little Airplane." . . . . .Cohan